1: Métraux E-4 (no date) 1946 SM3 Caingang SM3

Dances.—The members of a *Caingang* subgroup dance together. The dancers, about 3 feet (1 m.) apart, form two concentric circles around a line of fires, the men inside and the women outside. A singer in the center first shakes his rattle and, placing each foot alternately before and behind, dances sideways. At this signal, the other performers shake their rattles, and both circles begin to turn in one direction, following the rhythm of the song and rattle. Men without rattles strike the ground with stamping tubes. Behind them, women lift their forearms and move their empty hands slightly to each side in a kind of "blessing" gesture. When the leader is back to the starting point, he stops, and the others wait quietly until he is rested or is replaced by another leader. 535

Toys and games.—*Caingang* children are very skillful at filliping sticks, maize kernels, and small arrows resting on the bent arm. Maize shuttlecocks are batted with the palm of the hand. Children spin tops made of a clay whorl or a lump of wax on a stick. 524 857

The favorite *Caingang* adult sport is a mock battle between members of two communities, who hurl small clubs or, at night, firebrands at each other. Although these weapons may wound or even kill, casualties are not resented and do not call for blood revenge. This sport is played on open ground where heaps of clubs have previously been deposited. Women, protecting themselves with bark shields, run among the players to pick up and hand the clubs to their men. The *Aweikoma* throw stones wrapped in small fiber bags, which are parried with short clubs. The *Caingang* are also fond of wrestling. 526

Narcotics.—A great many stone pipes have been found in the *Caingang* area—a puzzling fact since smoking has not been observed among these Indians. 172 276

Drinking and intoxicants.—The *Caingang* prepare intoxicants from maize, sweet potatoes, pine nuts, honey, and the fruit of several species of palm, especially buriti (*Mauritia vinifera*) and jussara (*Euterpe* sp.). Maize is slightly roasted over ashes, ground, and boiled in large pots for about a night. The next day part of the mass is chewed, then boiled again with the remainder. Shortly before the feast, the liquid is transferred to a huge trough made of a tree trunk and half buried in the ground. The liquor is heated by a fire built around the trough or by red-hot stones or potsherds which are thrown into it. During 2 or 3 days of fermentation, men dance around the beer, singing, shaking their rattles, and beating the ground with the stamping tubes.[9] The beer is often mixed with honey. 273

The *Aweikoma-Caingang* start to prepare their mead a month before its consumption. A mixture of honey and water, to which they add

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[9] Koenigswald (1909 b, p. 48) distinguishes three kinds of beer: Goye-fi, made of naturally fermented maize meal; quoqui (Kiki), prepared with maize and honey; and goye-kuyri, made of chewed maize.

this staggering around the circle is called dancing

but bears not the slightest resemblance to the rhythmic artistic form usually called dancing. The Kaingáng make no effort to execute a formalized dance step. All they do is walk; yet their word for it is dancing, and they use the same term for the Brazilian polkas. What the word really means is something like "motion on foot while singing." Little children of five or more are not excluded from the festa but drink their beer, try to sing, and march around with the others. Sometimes two or three little boys will take a gourd of beer and go off by themselves and drink it, shaking rattles and singing.

At some time during this festa the children's lips are pierced. I saw only one child pierced—a boy about two. While Chantágn, its mother, held it on her lap, its grandmother forced beer into its mouth by pressing her lips against the child's and squirting while it wriggled and bawled to high heaven. This was to make the child sleep. Now while the child's mother, aunt, and some other women wept, the child was bathed in beer, wrapped in a blanket, screaming all the while, and laid down on a small heap of blankets. While the child was lying down it was coaxed to nurse to quiet it, even as its *kókló* sat by swinging the little piercing knife in time to his own song. "They sing," say the Kaingáng, "so that the child will become frightened and go to sleep." While we may credit the Kaingáng with deep knowledge of infantile behavior under stress, it was clear that in this case the infant was completely unaware of just what was to happen to him; for in spite of the beer and the nursing he was wide awake when his lower lip was marked with three parallel black lines and his upper with one. These were centering lines made so that the piercing would be precisely in the middle of the child's lower lip just under the red part.

Now as the completely terrorized infant is held down by a number of people, while its mother and other women around it weep and the loud singing goes on, the *kókló* thrusts his fingers into the child's mouth, distends the lip, and thrusts home with the knife. The child wriggles and screams, seizes the knife, and tries to pull it out as its mouth fills with blood and saliva. Now that the knife is extracted they try to insert the tiny lip plug, pushing and twisting and turning while the baby howls and the blood streams from its lip until at last the plug breaks in an ugly splintery end. Evidently the hole is not properly made. Again the *kókló* distends the little lip and thrusts again with the knife. This time must be the last, so he twists and twists the knife until he is sure at last that the hole is big enough. When the plug is successfully inserted it is bound around on the outside with a bit of fiber to prevent its slipping back. Then one of the men takes water in his mouth and squirts it over the wound.

The piercing over, the *kókló* picks up the baby, slings it in a blanket on

852 enormous fire is built in the middle of the circle, and the warriors begin their chanting very early in the morning. At dawn they adorn themselves with all their warrior's badges and perform certain movements in unison around the fire.

[535] Then the women make their entrance, with rattles in both hands; singing, they begin to dance with the warriors. This dance consists of a rhythmic stepping to the regular muffled beat of spears upon the ground and the rattling of gourds.

852 After several hours of continuous dancing, and only then, the
273 troughs are opened and the drinking begins.

The men drink immoderately, as do the women, and the children to be baptized are forced to take some of the liquid. They are revolted by it and refuse to drink it, but the warriors force them to swallow until the children are completely dazed.

When nearly senseless, they are shaken in every conceivable manner by their fathers and relatives to stun them even more. This is done brutally, the children being held by the legs and flung through the air from one man to another until they become totally insensible.

304 The Indians finally proceed to perforate the lips of the
852 neophytes. This is done with a special awl made of very hard wood and hardened further by means of fire.

As soon as the perforation is made, a small labret [Portuguese botoque, hence Botocudo, "labretted."--Translator] ngrókoxtidma, is inserted through it; as the child grows, this is gradually exchanged for a thicker one in order to enlarge the hole.

[563] Female children are not endowed with lip plugs, but with two incisions made with the same instrument just below the kneecap.

Once these operations have been performed, the warriors resume drinking even more immoderately and go back to their dancing. Later, various games are played.

All the various groups of the Botocudo tribe get together for these important celebrations, which can only be carried out in the presence of all the warriors and never separately.

526 The groups break up along lines of kinship and interests to match their strength and skill in various games.

Ngréda is one of their most interesting games. It consists in catching or parrying a round stone enclosed in a bag of finely woven embira fiber.